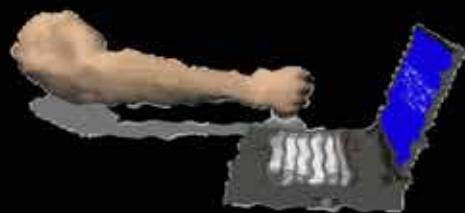
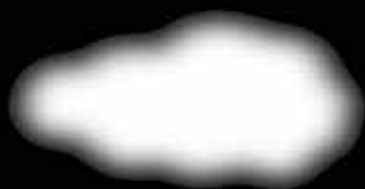


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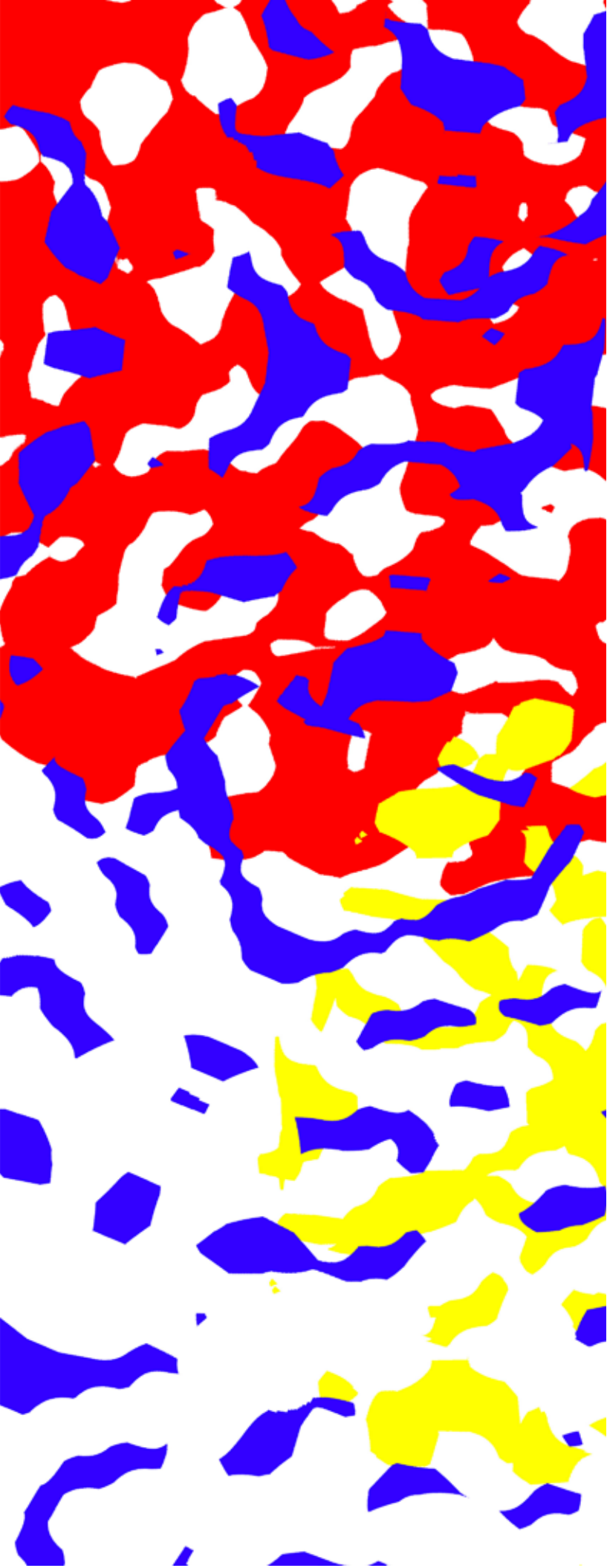
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Performance Art Biennale

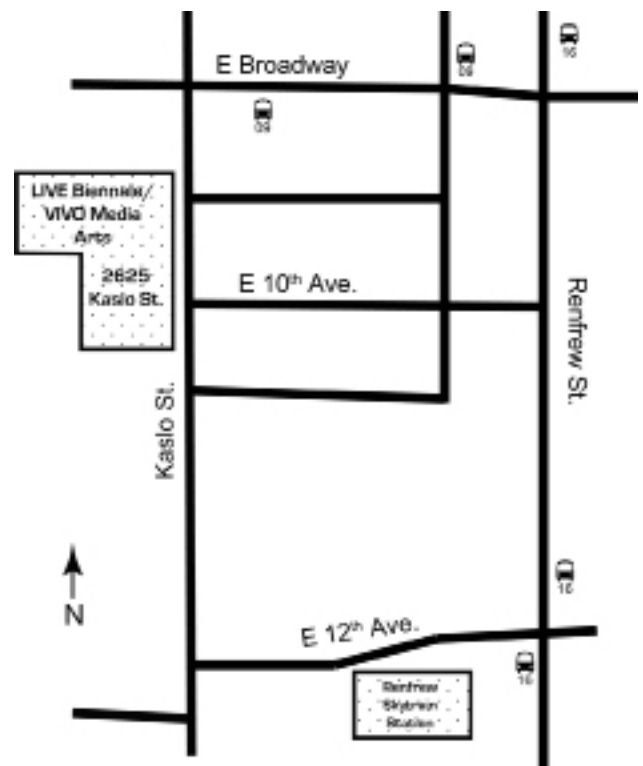
Sept 23-27 2015

## VIVO Media Arts

2625 Kaslo St. Vancouver BC

<http://livebiennale.ca>

<http://vivomediaarts.com>



Transit: Bc  
Buses: 09 - Boundary/Alma/  
16 - 25th Ave Station/Art  
Skytrain: Renfrew Station, Millennium

All events and performances at  
VIVO Media Arts (2625 Kaslo St)  
unless otherwise noted

	Wed Sept 23	Thurs Sept 24
12:30pm		LIVE Yoga with Margaret Dragu
1pm	Lunchtime artist talks	Lunchtime artist talks
2pm	Screenings Artist presentations TBA	Screenings Artist presentations TBA
3pm	Fausto Grossi	Verb Frau Fausto Grossi
7:30 pm	La Pocha Nostra Showcase	Hank Bull Kara Hansen and Kathleen Taylor Adrian Stimson

Fri Sept 25	Sat Sept 26	Sun Sept 27
LIVE Yoga with Margaret Dragu	LIVE Yoga with Margaret Dragu	LIVE Yoga with Margaret Dragu
Lunchtime artist talks	Lunchtime artist talks	Lunchtime artist talks
Screenings Artist presentations TBA	Zoe Kreye SPANE: Performance Art in the Natural Environment	Jef Carnay
Verb Frau Fausto Grossi	Verb Frau Fausto Grossi	Guillermo Gómez-Peña
Francis O'Shaughnessy Marlene Renaud-B Warren Arcand Joseph Ravens	Nathalie Mba Bikoro Weeks and Whitford James Luna	Le Bros

## Daily projects and performances

Afternoons: Margaret Dragu/Verb Frau  
Fausto Grossi

Evenings: Willem Wilhelmus  
Swintak  
Charlene Vickers

Daytime Program: FREE

Evening Program: \$10.

Program/Schedule is subject to change

Stay updated at **LIVEBIENNALE.CA**

## Special programs:

Le Brothers:  
The Role of Artists in Post War Contemporary Vietnam  
Sept 16, 7pm at Harbour Centre Simon Fraser University 515 West Hasting St. Room HC 1600

La Pocha Nostra Workshop  
Sept 19-22, 1-7pm

Zoe Kreye: Our Missing Body Workshop  
Sept 20+21, 1-6pm at Western Front 303 8 AVE E

Nathalie Mba Bikoro and Willem Wilhelmus:  
Transnational Curatorial Practices  
Sept 22, 8pm at Djavad Mowafaghian World Art Centre, Simon Fraser GCA, 149 W. Hastings St., Vancouver BC

# Welcome to LIVE 2015

Performance art

From Wikipedia, the free encyclopedia

"Not to be confused with 'Performing arts'.

Performance art is a performance presented to an audience within a fine art context, traditionally interdisciplinary. Performance may be either scripted or unscripted, random or carefully orchestrated; spontaneous or otherwise carefully planned with or without audience participation. The performance can be live or via media; the performer can be present or absent. It can be any situation that involves four basic elements: time, space, the performer's body, or presence in a medium, and a relationship between performer and audience. Performance art can happen anywhere, in any venue or setting and for any length of time. The actions of an individual or a group at a particular place and in a particular time constitute the work."

Well, here we go. Performance art has a definitive Wiki description, but there is no such thing as a definitive Wiki description. Wiki keeps changing and evolving over time. As does performance art. As implied, performance art, is if anything, an oxymoron. The practice revels in a bipolar state of contradiction. It is subjective and objective, defined and intangible. Rather than reveling in the spectacle of illusion, it gleefully exposes the farce. It at once explodes and implodes. It is self-critical rather than self-congratulatory. Watching is not a passive, complacent experience, nor is it an easy relationship. We are complicit. Like it or not, it is strangely rewarding. We never know what to expect and we are always left dumbfounded by the extremes artists will go to for us. Therein lays the beauty.

Performance art, the illegitimate heir apparent of every advanced art discussion from Dada to Fluxus to Happenings and Conceptual Art, has over its finite history, reveled in controversy and confusion. The rules of engagement are always shifting and morphing to accommodate and exploit developing trends, notions of identity, and terms of engagement. In this brave new world of intention and expression anything is possible, even probable. The notion of curation presents delicious challenges. There is no map. Watch out for the pot-holes. Try to stay on the road. Or just venture out cross-country.

Welcome to LIVE 2015, the ninth edition of Vancouver's biennial performance art celebration. LIVE has, so far, enjoyed brilliant and provocative art by some four hundred local, regional, national and international emerging, established and celebrated artists. Now we want all the artists here together with us for the duration. Social engagement is essential. Fundamental to LIVE is building a network between artists here and elsewhere, to bridge between new talent and established mentors, and to provide forum for the public to engage. LIVE is determined to offer

participating artists world-class facility and opportunity and to offer to our city an engaging survey of contemporary performance art. Artists everywhere crave to join us. With finite resources, we choose better opportunity over bigger event.

LIVE enjoys ongoing collaboration with partner arts organizations here, nationally and internationally. This ebb and flow is built on collaboration rather than opportunity. LIVE 2015 is again between the sheets with VIVO Media Arts. We love them and they love us. VIVO offers LIVE a world-class facility and a brilliant technical support team. And stay tuned for news of other LIVE 2015 workshops, lectures and artist talks, including new initiatives with Simon Fraser University, UBC, the Western Front, Centre A and an expanded program with our friends at Open Space, Victoria featuring Guillermo Pena-Gomez and James Luna.

For this 2015 edition, LIVE is trying out a few new initiatives. Trans-art super-group La Pocha Nostra, are generously facilitating a radical opportunity for our local emerging 'rebel' artists. The twist here is LIVE is not charging the young artists to participate, but is (through the BC Arts Council) offering each participant a \$150 fee. Up to 12 'rebels' are selected by LPN (from over 50 proposals) to participate in an intensive five-day workshop, culminating in a collaborative spectacle to kick off LIVE 2015. We can't wait to see the results. Join us Sept 23 starting at 7:00PM.

VIVO Media Arts is a pioneer in the new condo-vic-tion of arts organizations from the Vancouver core with a new industrial warehouse complex in the Renfrew/Broadway neighbourhood, slightly outside the downtown radar. The City of Vancouver has also leased LIVE a second warehouse facility, next door to VIVO. This means that LIVE 2015 will be a destination, not just a location, with both a formal performance venue and an informal cabaret-syle social space. Activities will continue throughout the day to feature screenings, workshops, artist talks, lectures, interviews, open stage opportunities, and social engagements. Hospitalities will be intrinsic and collaborative. We invite you to come early and stay late. And to help out.

Since beginning, LIVE has promoted what's up to people everywhere through its website and social networking. People everywhere are watching and following us. We see this as our art gallery and our window to the world. Visit [www.livebiennale.ca](http://www.livebiennale.ca) for all your information including schedules, happenings, locations, maps, video and photo documentation, texts, articles, artist descriptions, histories, interviews, gossip, archive, and links. Or follow us daily on Facebook, Twitter and Instagram.

Working with LIVE is a humbling and rewarding obsession. I want to thank the various agencies, foundations, and supporters for faith in us and in

performance art; to the LIVE Board of Directors and consultants for your selfless guidance and dedication; to our brilliant cultural workers, crew and volunteers for your dedication and collaboration; and to the participating artists. Yes, it is all about you! Welcome to LIVE 2015, I am holding my breath in anticipation...

**Randy Gledhill**

Director / Curator LIVE 2015

*I am unable consider this kind of art with the sort of detachment that one is supposed to bring to art.* I can't think about performance art impartially. I see one face distinct from the rest, hear a particular voice tell a particular story, while when an artist's body moves, I feel that movement mirrored within my own limbs. Art and artist: I am consistently confusing the two.

Some might say that it's a mistake to let personal history, personality, or, most disgracefully, "the personal" bleed into the reading of a work. But it's hard to pretend the death of an author when they are standing right in front of you. It cries out for a response, even for empathy. I like how that is messy, awkward and challenging.

You can call it performance art—what I am interested in is the exchange that inevitably occurs when living beings are placed at the centre of a work. This intermediary is temporal and experiential, shifting between artist, gesture, participant, and viewer. Each artist that I've worked with emphasizes different points in this delicate configuration. Some remind us that our daily actions—scratching your nose, cooking a meal, walking home from school—are imbued with larger social and historical narratives. Some take these actions and underlie the labour inherent in them. Some present a gesture as a gift, a challenge, or a simple act of conviviality.

At the core of each these activities is the shaping of an experience: the consideration of its nature and its limits, the impossible gap between my experience and yours, the ineffable way in which our two realms may overlap and meet.

I am very grateful to have had this chance to work with such inspiring artists and share their work with you. I am indebted to those who have mentored and advised me over the past year, and I am in total awe of the people who continually contribute their labour and support in realizing LIVE's program, including our board, the staff at VIVO Media Arts, our crew, technicians, and volunteers.

Welcome to LIVE 2015. Thank you for coming.

**Stacey Ho**

Associate Director / Curator LIVE 2015

## Margaret Dragu

September 23–27

Canada



**VERB FRAU TV = verb woman television = DIY  
TV = margaret dragu = making and talking about  
performance = daily practice**

Margaret Dragu is a 2012 Laureate of the Canadian Governor General's Award in Visual and Media Arts. She is also the recipient of the City of Richmond's Most Innovative Artist Award, Ethel Tibbett's Woman of the Year Award for The Arts, Richmond Women's Centre's Inspirational Woman Award, and the Mall Peere Award for Outstanding Fitness Leader. She is an internationally famous cleaning lady.

<http://verbwoman.wordpress.com>

## Willem Wilhelmus

*Performances: September 23–27*

*Talk: September 22, Simon Fraser GCU*

Finland



**“I once met a mad poet who was shouting around, addressing nobody in particular: Put a Finger between the Time! I understood immediately, but it took me some twenty years to take it serious in all consequence and concentrate on just that: making holes in the time. I do this as an artist and invite others to do so as a curator-organizer of live art events”**

Willem Wilhelmus studied metallurgy at the Technical University in Delft but since a young age was interested and dedicated to body awareness and emotional expression techniques, which he learned and practiced in Germany, USA and Holland. Since 1999, his work has centred solely around performance art. He combines both the creation and the organization of performance events such as the Fake Finn Festival of experimental live art, La Contact, New Art Contact, Art Contact and Kaapo Hintikka, all of them in Helsinki.

Wilhelmus has presented his work in many international venues such as InfrAction Venetia (Italy), Trampoline (Vitoria, Brazil), Guangzhou Live, Art Action, 53 Art Museum (China), DakArt Off Biennial (Senegal), Undisclosed Territories #3 (Indonesia), Contaminate 3, Boston (USA), and KEAF, Theater, Seoul (South Korea).

[www.willemwilhelmus.com](http://www.willemwilhelmus.com)  
[www.motherstongue.net](http://www.motherstongue.net)

## Charlene Vickers

*September 23–27*

Anishnabe



**For LIVE 2015, Charlene Vickers presents *Paraphernalia*, a relational work of the ongoing *Cool Indians On Main Street* “Benchin” project. Since 2007, Charlene Vickers and Neil Eustache invented CIOMS and “Benching” as a casual social gathering over coffee, snacks and the photo documentation of passers-by from a bench at the corner of Main and 13th in Vancouver. Charlene invites members of the LIVE and CIOMS community to come together to “Bench” as part of a durational performance inside VIVO. Please come-by for the drop-in Bench sesh and view the display of Bench paraphernalia: doc-ops, tablet-demos, T-shirt and single smokes sales. Hosting, heckling and ego stroking are to be expected.**

Charlene Vickers is an Anishnabe artist living and working in Vancouver. She is an MFA graduate at Simon Fraser University (2013) and is on the Board of Directors at grunt gallery in Vancouver. Her art explores her Ojibway ancestry through the mediums of painting, sculpture, performance and video exploring memory, healing and embodied connections to ancestral lands. Her work has been exhibited across Canada and the US, and can be seen in the permanent collections at the Museum of Anthropology at UBC in Vancouver. She recently presented an installation in the window space at Artspeak in Vancouver, B.C. this past August.

<http://charlenevickersvisualartist.blogspot.ca>

## Swintak

September 23–27

Canada



For LIVE 2015 Swintak will be creating a new work in response to a two-week residency prior to the festival in August 2015. The new work will combine non-invasive consumer grade thought controlled computer interfaces, an inherent interest in the invisible behavioural laws of architectural space, and collaboration with a couple of friends from high school who she hasn't seen in over ten years. Though it is nearly impossible to tell what form the work may take, expect one scheduled spectacle and a series of ad hoc improvisations.

Swintak's large-scale site-generated projects have included moving almost an entire house by hand without the aid of machinery, creating the most banal roller-coaster ever made in the head office of an energy drink corporation, building a full-size ship through collective improvisation, running an election party campaign for the Irish underworld, transforming a city dumpster into a luxury boutique hotel, attempting to give a shed consciousness and producing a series of impossible project proposals. She has exhibited at galleries, festivals and museums including the The Powerplant (Toronto), Art Gallery of Ontario (Toronto), Kuandu Museum of Modern Art (Taipei), European Cultural Congress (Poland), Nuit Blanche (Toronto), Hessel Museum (New York), Model Niland (Ireland) and Confederation Centre (Charlottetown). She is Co-Founder of Don Blanche, an experimental off-grid artist residency in rural Ontario and is currently an MFA Candidate at Concordia University (Montreal).

## Fausto Grossi

September 23–27

Italy



September 27th is my birthday and I would like to make a party where I prepare handmade pasta with the desirable cooperation of all participants For this I need:

To prepare the dough:

**2 kilos of flour**

**18 small eggs**

**60 grams of salt**

**3 liters of water**

**1 table**

**1 roll of wood about 1 meter long**

**1 knife to cut the dough into strips**

**1 kitchen to cook the sauce and pasta**

**1 large pot for boiling pasta**

**1 large fork to remove the pasta**

**1 large colander to drain the pasta**

**Vegetarian cooking sauce:**

**1 Average pot to prepare the sauce**

**1 large spoon to stir the sauce**

**1 bottle of white wine**

**3 kilos of assorted vegetables**

**various aromatic herbs**

**70 grams of salt**

Fausto Grossi was born in Arce (Lazio) Italy in 1954. Since 1992 he lives and develops his artistic activity in Bilbao. He is a multidisciplinary artist, cook, performer, writer and Graphic Designer. He is also a cultural manager organizing various cultural activities, symposia and roundtables, for example, for the Biennial of Experimental Poetry in Euskadi. He is also a mail artist, with work in several international anthologies of visual poetry. Grossi has participated in cultural events in France, Spain, Germany, Portugal, Italy, Poland, Argentina, Brasil, U.S.A., Serbia and China.



# La Pocha Nostra

*Performance Wednesday September 23, 7:00pm*

*Rebel Artist Workshop Sept 19–23*

International



**La Pocha Nostra is a trans-disciplinary arts organization devoted to erasing the borders between art and politics, art practice and theory, artist and spectator. La Pocha Nostra has intensely focused on the notion of collaboration across national borders, race, gender and generations as an act of radical citizen diplomacy and as a means to create “ephemeral communities” of rebel artists.**

Guillermo Gómez-Peña is a performance artist, writer, activist, radical pedagogue and director of the performance troupe La Pocha Nostra. Born in Mexico City, he moved to the US in 1978. His art work has been presented at over eight hundred venues across the US, Canada, Latin America, Europe, Russia, South Africa and Australia. A MacArthur Fellow, Bessie and American Book Award winner, he is a regular contributor for newspapers and magazines in the US, Mexico, and Europe and a contributing editor to *The Drama Review* (NYU-MIT). Gómez-Peña is a Senior Fellow in the Hemispheric Institute of performance and Politics, and a Patron for the London-based Live Art Development Agency.

Michèle Ceballos Michot, (USA/Colombia), is an accomplished dancer, choreographer, artistic director, educator, visual and performance artist with a performance history including numerous international Ballet companies, dance and performance art productions - National Academy of Ballet & Theatre Arts, American Ballet Theatre School, Joffrey Ballet School, Royal Ballet School, London, England, Institute Paliashvili in Tbilisi, Georgia SSR, Chicago Ballet, Deutsch Oper Am Rhine, Germany, Ballet Hispanico of New York, Ballet Nacional de Colombia.

Since 1994, Michèle's work with La Pocha deals with identity, place, gender politics and the aging body. Michèle continues to teach for all ages, choreograph

and perform, and was nominated in 2014 for an AriZoni Award for choreography.

Dani d'Emilia is an Italo-Brazilian performance artist and pedagogue working internationally across performance, theatre and visual art projects. She is a co-founder of the immersive theatre company Living Structures (London, UK) and the multidisciplinary arts space Roundabout.lx (Lisbon, PT). Her performance work focuses on searching for embodied practices of resistance and decolonisation. She is currently studying and teaching in PEI (MA Independent Studies Program), directed by Beatriz Preciado in MACBA (Barcelona Museum of Contemporary Art, Barcelona). Dani has taught workshops and presented work in Brazil, Colombia, Mexico, Curaçao, USA, Italy, Portugal, United Kingdom, Greece, Poland, Spain, Slovenia, Croatia, Germany, Canada and Costa Rica.

Saul Garcia-Lopez is a performance artist, radical director and a PhD candidate in Theatre and Performance Studies. As a scholar and artist he explores the pedagogical intersections of acting and performance theory and practice, indigenous strategies of performance, ethnicity, gender, post-coloniality, indigeneity and chicano and border art. He completed a Post Graduate Diploma in Directing at VCA, Melbourne University, Australia, and a Drama and Film Honors Degree at WITS University, South Africa. He has presented his work in Australia, UK, West Europe, South Africa and the Americas. He is co-editor of the *Almanac of Live Art*, teacher at the Centre for Indigenous Theatre in Toronto, and Core Member of La Pocha Nostra.

Brittany Chávez is a multi-mestiza of Afro/European/Cherokee/Latino (South American) heritage, transgender identified, multi-disciplinary artist-scholar-activist-pedagogue. They are currently based in Chiapas, México. Brittany trained in classical ballet and modern dance for sixteen years at the former School of San Jose Cleveland Ballet under the direction of Dennis Nahat and at Walnut Hill School of the Arts under the direction of Michael Owen. They are currently pursuing their doctorate in communication studies (performance studies) at the University of North Carolina at Chapel Hill. Brittany's solo performance work focuses on gendered violence in the Americas, queer Latina/o migration, trans politics, and the queer body. They have performed and presented throughout México, as well as: Brazil, Greece, the Netherlands, Colombia, and Canada.

<http://www.pochanostra.com/>

<http://lapochanostrallivearchive.tumblr.com/>



## Kara Hansen & Kathleen Taylor

*Thursday September 24*

Canada



**Kara Hansen and Kathleen Taylor restructure an eerie domestic and musical experience for LIVE 2015. Their performance produces a new experience of time outside the time periods that inspired the piece.**

Kara Hansen is artist and writer currently living in Nanaimo and based in Vancouver BC. Through improvisation, costume, makeup, scripts, and movement scores, her work engages collaboration to build absurd narratives around the body. She is the curatorial intern at Nanaimo Art Gallery where she co-curated the exhibition Spirit Gum with Jesse Birch. Recent exhibitions include No Monologue (2015) at 221A, Vancouver. She holds a BFA from Emily Carr University

Kathleen Taylor is an artist based in Vancouver BC who works primarily in drawing. Recent exhibitions include Pulp Shades (2014), Dynamo Arts Association and Balmoral 12-tone (2015), Avenue Gallery. She holds a Bachelor of Fine Arts from Emily Carr University.

## Hank Bull

*Thursday September 24*

Canada



**Momus god of scorn, meets a donkey, and out go the lights.**

Hank Bull is the Great Homunculus of Religion Canada. He performs miracles on radio and television. He has telepathic powers and communicates with the dead. He is able to travel backwards and forwards in time, and transmits interesting messages from outer space.

## Adrian Stimson

Thursday September 24

Siksika



Adrian Stimson is a member of the Siksika (Blackfoot) Nation in southern Alberta. His work includes paintings, installations, sculpture and performance. Adrian was awarded the Blackfoot Visual Arts Award in 2009, the Queen Elizabeth II Golden Jubilee Medal in 2003 and the Alberta Centennial Medal in 2005. His recent exhibits and performances include, *Witnesses at the Belkin Gallery, UBC, Vancouver*, *Reconsidering Reconciliation, TRU, Kamloops*, *The Shaman Exterminator, Paved Arts, Saskatoon*, *Making Treaty 7, Calgary*, *“Suffer little children...”*, *ARNICA, Kamloops*, *Buffalo Boy’s Coal jubilee, House of the Wayward Spirits- ANDPVA, Toronto* and *White Shame Re-Worked, Grunt Gallery*.

I think my performance is going to be called *Shaman Exterminator: The Lord of the Plains ...* I will have a video and I will bring a taxidermy Bison head with me, that is why I will be driving from Saskatoon, as I have a lot of props.. Its a new work where I am thinking of introducing a new performance character “The Lord of the Plains”

<http://adrianstimson.com>

## Francis O’Shaughnessy

Friday September 25

Quebec



Since 2010, Francis O’Shaughnessy has researched the love letter—discourses about the indescribable. He performs an artistic ceremony expressing the creation of a poem as a visual event. O’Shaughnessy’s performances transpose the short poem in the present and highlight poetic images echoing internal feelings. The performances are an act of faith in love - the construction of images inspired by love. O’Shaughnessy’s love letters become the complete corporal expression of haiku.

O’Shaughnessy fell in love with a woman while on a performance tour. However, it was not the woman he fell in love with, but rather the landscape surrounding this woman. It was following this episode that love became the main motivation for his artistic process. Using the concept of a love letter, the artist developed what he calls the performative haiku: an approach combining love and performance art. O’Shaughnessy endeavours to transmit positive energy and convey joy. For him, love is an interior resonance that is experienced in solitude; it is an occasion for self-discovery. he lives and work in Montréal.

[www.francisoshaughnessy.com](http://www.francisoshaughnessy.com)

## Joseph Ravens

Friday September 25

USA



*"I'm interested in the idiosyncratic systems we develop to effectively navigate our complex world. Subjects such as materialism, insatiability, conformity and alienation reflect a struggle to find pattern and purpose within an imposing and random universe."*

**Struggle and transformation are the two elements most present in Joseph Ravens' work. Ravens' body is essential to his work whether nude, adorned, or enhanced with wearable sculpture, his body serves to activate objects and environments. His performances re-invent his own physical design; corrupt his human form; distort it; call it into question; falsify it. Ravens' formal approach presents actions that appear meaningless or abstract, though they each come from a primal or instinctual place, inspired by nature.**

Joseph Ravens has presented his work throughout Asia, Europe, South America, and the US. He studied at the Gerrit Rietveld Academie in Amsterdam, Netherlands, and is a graduate of The School of the Art Institute of Chicago with a Masters of Fine Art in Performance. Ravens is a recipient of the Illinois Arts Council Fellowship for Performance Art, as well as the Fellowship for New Performance Forms, and many other grants and awards that have allowed him to build an international reputation.

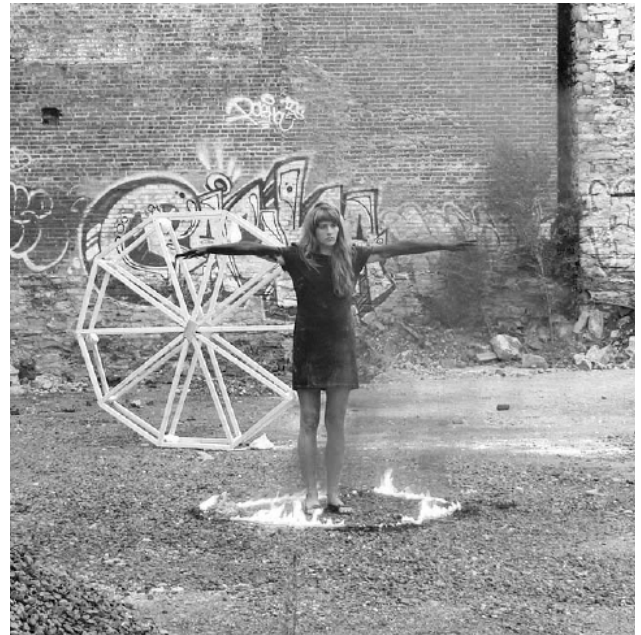
Among his accomplishments, Ravens was included in the 20th Bienal Internacional de Curitiba (Brazil 2013), Venice International Performance Art Week (2012), and Intrude: Art and Life 366 at Zendai MoMA, Shanghai, China (2008). Co-founder and Director of the annual Rapid Pulse International Performance Art Festival, Ravens is recognized and respected for his work as an artist, an educator, and a curator.

<http://josephravens.com/>

## Marlène Renaud-B

Friday September 25

Quebec



**Marlène's performance practice is strongly influenced by the phenomena of perception in daily life. She explores the porosity between the individual and context while focusing on ideas of limits, boundaries, displacement, dissonance and heterogeneity characterizing her society. She transposes these characteristics within the space of her artwork, a space haunted by paradox and misappropriation. Symbols and places are associated and dissociated, setting in motion a game that plays with absolutes and the assumed fixity of established structures.**

Marlène Renaud-B. is a visual artist living and working in Montréal. Strongly influenced by the phenomena of perception lived in the everyday, she explores the porousness of the individual in her context, paying particular attention to spaces of intermediacy. She endeavours to create porous structures by the intervention of installation, sound art, performance, sculpture and video. Recently she has presented her work in Brasil, France, Japan, Mexico, South Korea, the US and Canada. In 2013, she received the Charles Pachter Prize for Canadian Emerging Artists, awarded by the Hnatyshyn Foundation.

<http://www.marlenerenaudb.com/>

## Warren Arcand

*Friday September 25*

Canada



### **Metonymy: The Logic of Flowers and the Sexy Paranoia of Joan Wayne**

You say intuition is a small thing. You mean the way the mouth is a small thing?

Warren Arcand do have a mouth on him.

<http://warrenarcand.blogspot.ca/>

## Nathalie Mba Bikoro

*Performance: Saturday September 26*

*Talk: Tuesday September 22*

Gabon / Germany



**Nathalie Mba Bikoro's practice uses performance, printmaking, media, installation, and social encounters to address ecology, colonialism, social struggle, and personal emancipation. During the 2009 Gabonese elections, Bikoro devised an experiment called the Squat Museum, a travelling gallery space that visited neighborhoods in and around Libreville, Bitam, and Omboué while exhibiting in an old car and trailer and on a floating pirogue boat. The programs presented a series of contemporary performances, dialogues, sculptural reenactments, and activities that reinterpreted the role of Griot storytelling and the relations between people and foods through drawing, games, video and photography.**

Nathalie Mba Bikoro is a visual artist, educator, activist, and director of the DNA Arts Foundation (Gabon) and Art Lab (London). She has exhibited and performed internationally, receiving numerous awards including the National Finnish Presentation Award for Best Performance Artist (2010) and two international awards for Best Artist in Senegal during the Dak'Art Biennale (2012). Her work has been featured widely in print and media, including on Al-Jazeera and the BBC documentary *Who Are You Calling an African Artist?*

<http://www.nbikoro.com/>

## James Luna

*Saturday September 26*  
Puyukitchum/Luiseno



**In 1911, an Indian man walked into the small northern California town of Oroville for the first time. The civic leaders had the foresight to contact an anthropologist who came to the conclusion that Ishi indeed was the last of his tribe. It was decided that for his welfare and for the advancement of science that he would occupy the Museum on the University of California Berkeley's campus, where he lived out his remaining years as a living specimen. James Luna has created a performance that explores this significant life. Many questions about Ishi's experience, both mysterious and uncomfortable are evoked by this performance.**

Internationally renowned performance and installation artist James Luna resides on the La Jolla Indian Reservation in North County San Diego. With over 30 years of exhibition and performance experience, Luna has given voice to Native American cultural issues, pursued innovative and versatile media within his disciplines, and charted waters for other artists to follow. He has performed at the Museum of Modern Art [NYC], Whitney Museum of American Art, New Museum of Art, San Francisco Museum of Art, Museum of Contemporary Art San Diego, Los Angeles County Museum of Art, the National Gallery of Canada, and Museum of Contemporary Native Art, Santa Fe, NM. In 2005, he was selected as the first Sponsored Artist of the Smithsonian's National Museum of the American Indian, presented in 2005 at the 51st Venice Biennale.

<http://www.jamesluna.com/>

## Weeks and Whitford

*Saturday September 26*  
United Kingdom



**Weeks & Whitford make complex psychologically, emotionally and physically intense participatory durational performances involving evolving installations, specific soundscapes, choreographies of inter related actions and improvisations in response to context, site and audience. Liveness is central to their work. The use of sound scores, materials, props and actions enables them to construct personal and shared processes of transition or transformation. Their work has addressed alcoholism, cross--dressing, childlessness, caring, ageing, disability, the grind of labour, love, sex, gender, jealousy, infidelity, sin and repentance, despair, hope, faith, ritual, healing and magic. The work allows for Weeks & Whitford as two distinct people, two performers with different but overlapping languages and processes and makes difference, the negotiation of it, and the struggle to operate in relation visible.**

[www.weeksandwhitford.co.uk](http://www.weeksandwhitford.co.uk)

## Zoe Kreye

*Performace: Saturday September 26*

*Workshops: September 20 + 21*

Canada



**Zoe Kreye creates inter-disciplinary art projects that explore transformation, collective experience and negotiations of public space. Her work looks to engage the public in relations and aesthetics, with the goal of building inclusive, bottom-up associations that have the potential to be small catalysts for change within dominant social systems. Often looking outside the realm of art, her projects take the form of clubs, workshops, rituals, dialogues and journeys. Her focus is to encourage people towards self-reflection and a deeper engagement with themselves and society.**

Kreye's recent projects include Unlearning Walking Club (Unit Pitt, Vancouver), Unlearning Weekenders (<rotor>, Graz, Goethe Satellite, Vancouver), Soft/Union (The Apartment, Vancouver), Eat Talk Connect (City of Richmond) and Überlebenskuns.klub (Haus der Kulturen der Welt, Berlin). She completed a Masters in Public Art at the Bauhaus University Weimar, specializing in community engagement and participatory strategies and co-founded the Process Institute, the Berlin based artist collective. She currently lives in Vancouver and teaches Social Practice at Emily Carr University.

<http://zoekreye.com/>

## SPANE: Threshold

*Presented by M:ST*



This fourth iteration of the Screening of Performance Art in the Natural Environment (SPANE) features a diverse mix of performance-based videos. This screening references Arendt's notion of the "overwhelming elementary force" of nature and the desire/need of man to estrange himself from such a power. We wish to further question such issues as Arendt identifies, considered in relation to performative acts that push and destabilize the borders of this estrangement.

### **Please Feed the Animals**, 2012 Stefan St. Laurent 8:26

For this project, filmed in the Hindu island of Bali, Indonesia, I covered my body indifferent foods for wild animals to eat, as if I myself were a religious offering. Is it possible to intervene in the animal kingdom in a way that is ethically correct, to give something to animals without taking anything from them in return?

### **Crab Park Performance** 2011, Robin Brass 9:37 Documentation of performance at LIVE, Vancouver.

### **Float** 2013 Jake Klein-Waller 3:34

Inspired by ideas of western archetypes, the Canadian landscape, and mystery, I attempt to perform stillness. I want to be a bystander while I orchestrate the river to perform with me.

### **Private Perimeter** 2013 Rebecca Belmore 22:50 Somewhere between a town, a mine, and a reserve is a line.

### **Mutopia 7: Coal Mound** 2012 4:21

Scored performance during MUTOPIA 7 held in Banff. Gravitational Pull of My Head, 2011 Didier Morelli 7:03 Initially intrigued by an incident whereby a stone he had thrown up in the air fell from the sky hitting him directly in the face, Morelli decided to understand this natural phenomenon.

### **Tuck** 2012 D'arcy Wilson (Halifax) 14:29

Tuck occurs at the Banff Park Museum, beginning as the artist composed lullabies for the museum's collection of century old taxidermy. Visiting the site at dusk, she attempted to sing the animals to sleep

### **Dancing with Dad** 2008 Jaan Toomik (Tallinn) 3:49 Toomik dancing on his Father's grave.

## Jef Carnay

Sunday September 27

Philippines



### THE BEAT

**The performance is about the things that we opt to conceal, the things we don't discuss, the things we choose to not act upon: FEELINGS.**

**We hide because we do not want them to see the flaws, we don't talk because we don't want to be misunderstood, we don't move so that we won't get involved. We are alone and there are many of us.**

**We create phantoms, we create pain. We create ghosts that continuously hurt us.**

**The performance is an attempt to extend, reach and connect to the hidden, to the quiet, to the numb. It is an appeal to emotions.**

**May this performance kill GHOSTS. May this performance create shared experiences. Space:**

Jef Carnay: Filipino Visual / Performance artist: exhibited his works in local and international art galleries, museums and alternative spaces: performed both local and international art events since 1999: curates live art performances/happenings: board of trustees / assistant treasurer of FILVADRO Filipino Visual Arts and Design Rights Organization a collective management organization for visual arts and design: an active member of the core committee of TutoK [artists initiative]: convener of the art event "Bulong" a night of poetry, songs and other performances: lead vocalist of the band "earthfishfish". <https://langoyisdalangoy.wordpress.com>

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Sunday Sept 27 3:00

Guillermo Gómez-Peña

in conversation with Dana Claxton

Presented by Simon Fraser University  
and Newworld Theatre

## Le Brothers

Performance: Sunday September 27

Talk: Wednesday September 16

Vietnam



### Stories in a Story

**When we meet in any place in the world, the amplitude of the space where we live is no longer important, rather the moment where we actually meet is the important space.**

**This story is our dream story, prolonged by the movement of individuals, the sharing between artists as well as the public.**

**At one moment, in any place in the world, if people feel peaceful and happy, stories will appear as a sympathetic link, able to transmit these feelings to others.**

Le Brothers: (Le Ngoc Thanh and Le Duc Hai) are identical twin brothers live and work in Hue, Vietnam, a place that serves as inspiration for much of their work. They have performed and exhibited their work locally and internationally including Singapore Biennale 2013 and most recently "Secret Archipelago"- Singapour En France Le Festival at Palais de Tokyo, Paris. Their unique approach to history, identity and the interpretation of the past in the present produces works that accelerate our understanding of unforgettable events which are presented as refined and dignified accounts that invite the viewer's reflection, realization and a deeper respect for culture and custom. Their practice explores an aesthetic in examine, dissect and question the post-war consciousness of North and South Vietnam.

<http://www.newspacearts.com>



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